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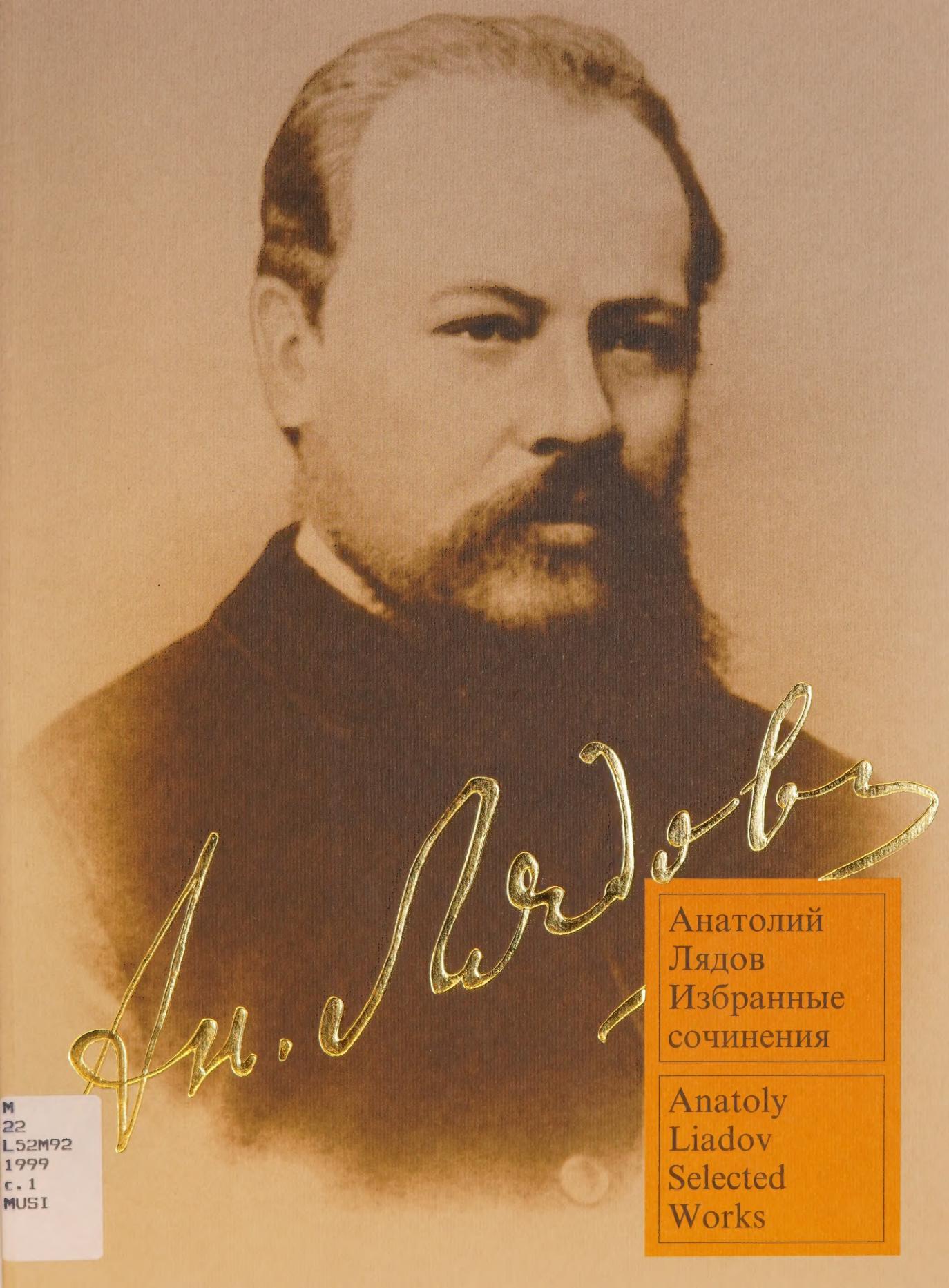
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A sepia-toned portrait of a man with dark hair and a beard, looking slightly to the right. A large, stylized signature of his name, "Ан. Лиадов", is written across the lower half of the cover in gold.

Ан. Лиадов

Анатолий
Лядов
Избранные
сочинения

Anatoly
Liadov
Selected
Works

M
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L52M92
1999
c. 1
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mus 66 - 33

Анатолий
ЛЯДОВ

Anatoly
LIADOV



The Pianist's Classical Library

Anatoly
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Moscow
“Muzyka”
1999

Классическая библиотека пианиста

Анатолий
Лядов
ИЗБРАННЫЕ
СОЧИНЕНИЯ



*Москва
“Музыка”
1999*

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ТРИ ПЬЕСЫ
TROIS MORCEAUX

Прелюдия
Prélude

Moderato

1.

THREE PIECES

Prelude

А. ЛЯДОВ. Соч. 11
A. LIADOV. Op. 11
(1855-1914)

28

32

rit. a tempo

38

43

48

A musical score for piano, featuring five staves of music. The score includes dynamic markings such as *p*, *f*, *mf*, and *rit.* (ritardando) and *a tempo*. The music consists of measures 53 through 73, with measure 53 starting with a treble clef and a key signature of two sharps. Measure 58 begins with a bass clef and a key signature of one sharp. Measure 63 starts with a treble clef and a key signature of two sharps. Measure 68 begins with a bass clef and a key signature of one sharp. Measure 73 begins with a treble clef and a key signature of three sharps. The score includes various musical elements such as eighth and sixteenth note patterns, grace notes, and slurs.

Мазурка
 (в дорийском ладу)
Mazurka
 (en mode dorien)

2.

Mazurka
 (in Dorian mode)

Vivo**Allegro**

15



21



28



34 rit. Meno mosso

39 rit.

45 Allegro

51

56 rit.

Meno mosso

61

rit.

Vivo

66

71

rit.

76

81

Allegro

86

92

98

rit.

Vivo

103

107

dim.

p

15556

Мазурка
Mazurka

3.

Mazurka**Moderato**

Moderato

p

f

p

f

p

15556

Più mosso

A musical score for piano, featuring five staves of music. The score consists of two systems of measures, each starting with a treble clef and a key signature of four flats. Measure 25 begins with a dynamic of *p*. Measures 26 through 29 show a continuation of the melodic line with various note heads and stems. Measure 30 is a repeat sign, leading into measure 33. Measure 33 starts with a dynamic of *f*. Measures 34 through 37 show a continuation of the melodic line. Measure 38 is a repeat sign, leading into measure 41. Measure 41 begins with a dynamic of *p*.

A musical score for piano, featuring five staves of music. The score consists of two systems of measures.

Staff 1 (Top):

- Measure 45: Treble clef, B-flat key signature. Dynamics: *p*. Measures show eighth-note patterns and sixteenth-note chords.
- Measure 46: Bass clef, B-flat key signature. Measures show eighth-note patterns and sixteenth-note chords.
- Measure 47: Treble clef, B-flat key signature. Measures show eighth-note patterns and sixteenth-note chords.
- Measure 48: Bass clef, B-flat key signature. Measures show eighth-note patterns and sixteenth-note chords.

Staff 2 (Second from Top):

- Measure 49: Treble clef, B-flat key signature. Dynamics: *cresc.* Measures show eighth-note patterns and sixteenth-note chords.
- Measure 50: Bass clef, B-flat key signature. Dynamics: *f*. Measures show eighth-note patterns and sixteenth-note chords.
- Measure 51: Treble clef, B-flat key signature. Dynamics: *sf*. Measures show eighth-note patterns and sixteenth-note chords.

Staff 3 (Third from Top):

- Measure 52: Treble clef, B-flat key signature. Dynamics: *f*. Measures show eighth-note patterns and sixteenth-note chords.
- Measure 53: Bass clef, B-flat key signature. Dynamics: *mf*. Measures show eighth-note patterns and sixteenth-note chords.

Staff 4 (Fourth from Top):

- Measure 54: Treble clef, B-flat key signature. Dynamics: *f*. Measures show eighth-note patterns and sixteenth-note chords.
- Measure 55: Bass clef, B-flat key signature. Measures show eighth-note patterns and sixteenth-note chords.

Staff 5 (Bottom):

- Measure 56: Treble clef, B-flat key signature. Measures show eighth-note patterns and sixteenth-note chords.
- Measure 57: Bass clef, B-flat key signature. Measures show eighth-note patterns and sixteenth-note chords.
- Measure 58: Treble clef, B-flat key signature. Dynamics: *f*. Measures show eighth-note patterns and sixteenth-note chords.
- Measure 59: Bass clef, B-flat key signature. Measures show eighth-note patterns and sixteenth-note chords.

Staff 6 (Bottom):

- Measure 60: Treble clef, B-flat key signature. Measures show eighth-note patterns and sixteenth-note chords.
- Measure 61: Bass clef, B-flat key signature. Measures show eighth-note patterns and sixteenth-note chords.
- Measure 62: Treble clef, B-flat key signature. Measures show eighth-note patterns and sixteenth-note chords.
- Measure 63: Bass clef, B-flat key signature. Dynamics: *p*. Measures show eighth-note patterns and sixteenth-note chords.

Musical score for piano, four staves:

- Staff 1 (Treble): Measure 67: Starts with a forte dynamic (f) and a sixteenth-note pattern. Measure 72: Dynamics change to *p* (pianissimo). Measure 77: Dynamics change to *p* (pianissimo). Measure 82: Measures 87-90: Dynamics change to *p* (pianissimo).
- Staff 2 (Bass): Measures 67-72: Bass notes provide harmonic support. Measures 77-82: Bass notes provide harmonic support.
- Staff 3 (Treble): Measures 67-72: Treble notes provide harmonic support. Measures 77-82: Treble notes provide harmonic support.
- Staff 4 (Bass): Measures 67-72: Bass notes provide harmonic support. Measures 77-82: Bass notes provide harmonic support.

Moderato

92

96

cresc.

101

p

f

105

p

110

p

f

Владимиру Стасову
A M^r Vladimir Stassow

НОВИНКА NOVELETTE

A NOVELTY

Allegro $\text{d}.$ = 116

Соч. 20
Op. 20

15556

a tempo

19

f

sf

24

sf

cresc.

29

ff

Tranquillo

34

p

39

f

rit.

Poco meno mosso

43

44

45

46

47

cresc.

a tempo

48

49

50

51

52

53

54

55

56

57

poco rit.

Poco meno mosso

p

58

59

60

61

62

63

64

65

66

67

68

rit.

65 *a tempo*

rit.

f

fz

p *dim.*

a tempo

pp

cresc. poco a poco

fz

fz

f

fz

fz

ff

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

a tempo

113

117

121

125

129

rit.

133 a tempo

p

cresc. sempre

137

sf

rit. a tempo

accelerando

141 2 ff p cresc.

145 ff

149 ff ff

Антону Рубинштейну
A Monsieur Antoine Rubinstein

БАГАТЕЛЬ
BAGATELLE

BAGATELLE

Moderato cantabile

Соч. 30
Op. 30

1

dolce

5

9

13

pp

18

22

26

30

34

Scherzoso

8

8

8

8

rit.

a tempo

40

p

45

pp

**ДВЕ ПЬЕСЫ
DEUX MORCEAUX**

Ярославу де Зелински
A Monsieur Jaroslaw de Zielinski

**Деревенская мазурка
Mazurka rustique**

1.

Rural Mazurka

Allegro ♩ = 176

Соч. 31
Op. 31

Allegro ♩ = 176

p
Thème polonais

6

11

16

f mf

21

26

ten.

31

35

ten.

38

Poco meno mosso

41

46

rit.

Tempo I

51

55

f dim.

58

Moderato ♩ = 92

63

68

m.d.

p

74

m.d.

Allegretto ♩ = 120

79

p

rit.

a tempo

84

scherzate

89

f

94

rit. a tempo

105

scherzate

rit.

Più mosso $\text{♩} = 138$

poco a poco rit.

a tempo

116

f a tempo

121 rit. a tempo

poco a poco rit.

126

131 Pesante

f

135 *p* poco a poco accelerando e crescendo

Tempo I ♩ = 176

f mf

145

150

155

160

163

ten.

p

5

ten.

15556

This image shows five staves of piano sheet music. The top three staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2/4'). The key signature is one sharp (F#). Measure 145 starts with a treble clef, a bass clef, and a F# sharp. Measures 146-149 show various patterns of eighth and sixteenth notes. Measure 150 begins with a treble clef, a bass clef, and a G sharp. Measures 151-154 continue the rhythmic patterns. Measure 155 starts with a treble clef, a bass clef, and a C sharp. It includes dynamic markings 'ten.' and 'p'. Measures 156-159 show more complex patterns, including a bass clef and a bass staff. Measure 160 starts with a treble clef, a bass clef, and a G sharp. It includes a dynamic marking '5' and a 'ten.' marking. Measures 161-163 show the final patterns of the section, ending with a bass clef and a bass staff.

A musical score for piano, featuring two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. Both staves are in common time and major key signature. Measure 166 starts with eighth-note patterns in the treble and sustained notes in the bass. Measure 171 begins with eighth-note chords in the bass, followed by sixteenth-note patterns in the treble, with a dynamic instruction "cresc.". Measure 177 shows complex sixteenth-note patterns in both staves, with a dynamic "ff". Measure 182 continues with sixteenth-note patterns, with dynamics "p" and "cresc.". Measure 188 concludes the section with eighth-note patterns. Measure numbers 166, 171, 177, 182, and 188 are printed above their respective measures.

166

p

171 cresc.

ff

177

182 p cresc.

f

188

193

rit.

ff

p

f

p

f

p

cresc.

f

ff

197

200

203

206

Прелюдия
Prélude

2.

Prelude

Largo ♩ = 72

36

Порфирию Трифонову
A Monsieur Porphirii Trifonow

Прелюдия
Prélude

2.

Prelude

Largo ♩ = 72

p cresc.

cresc.

f dim.

rit. a tempo

mo-re-n-do

Моему сыну Мишле
A mon fils Michel

МУЗЫКАЛЬНАЯ ТАБАКЕРКА MUSICAL SNUFF-BOX

Вальс-шутка

Humorous Waltz

UNE TABATIÈRE À MUISIQUE

Valse-Badinage

Automaticamente $\text{♩} = 80$

Соч. 32
Op. 32

Musical score for two staves, measures 47 to 81. The score consists of two staves, each with a treble clef and a key signature of three sharps. Measure 47 starts with a sixteenth-note pattern in the right hand and eighth-note patterns in the left hand. Measures 48-53 show eighth-note patterns in both hands. Measure 54 begins a new section with eighth-note pairs in the right hand and eighth-note patterns in the left hand. Measures 55-60 continue this pattern. Measure 61 starts a new section with eighth-note pairs in the right hand and eighth-note patterns in the left hand. Measures 62-67 continue this pattern. Measure 68 begins a new section with eighth-note pairs in the right hand and eighth-note patterns in the left hand. Measures 69-74 continue this pattern. Measure 75 begins a new section with eighth-note pairs in the right hand and eighth-note patterns in the left hand. Measures 76-81 continue this pattern.

Piano sheet music with two staves and a treble clef. The music consists of five systems, each containing eight measures. The key signature is three sharps (F major). Measure numbers are indicated above the staves: 88, 97, 106, 114, 122, and 130. Measure 106 starts with a repeat sign and measure 114 starts with a repeat sign. Measure 130 starts with a repeat sign. Measures 106, 114, and 130 include eighth-note patterns with grace notes.

Посвящается Людмиле Шестаковой (урожденной Глинка)
Dédicé à M^{me} Ludmilla Schestakoff (née Glinka)

ВАРИАЦИИ
на тему М. И. Глинки
VARIATIONS
sur un theme de Glinka

VARIATIONS
on a Glinka Theme

Соч. 35
Op. 35

Andante quasi allegretto

The musical score is composed of five systems of music for piano, each with two staves (treble and bass). The key signature is one flat, and the time signature is mostly common time (indicated by '8'). The tempo is Andante quasi allegretto. The score begins with a forte dynamic (p) in the treble staff. The music features various chords and melodic patterns, with some notes tied over between measures. The bass staff provides harmonic support with sustained notes and chords.

Var. I

Allegretto $\text{d} = 60$

Var. I

Allegretto $\text{d} = 60$

p *legato*

26

29

32

cresc.

35

p

38

41

44

The image shows three staves of musical notation for piano. The top staff has a treble clef, a key signature of one flat, and a common time signature. It features a series of eighth-note patterns. The middle staff has a bass clef, a key signature of one flat, and a common time signature. It features a series of eighth-note patterns. The bottom staff has a treble clef, a key signature of one flat, and a common time signature. It features a series of eighth-note patterns.

Var. II

Allegretto grazioso $\text{♩.} = 108$

p staccato

6

6

The image shows two staves of musical notation for piano. The top staff has a treble clef, a key signature of one flat, and a common time signature. It features a series of sixteenth-note patterns. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. It features a series of sixteenth-note patterns.

cresc.

51

The image shows two staves of musical notation for piano. The top staff has a treble clef, a key signature of one flat, and a common time signature. It features a series of sixteenth-note patterns. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. It features a series of sixteenth-note patterns.

Musical score showing three staves of music. Measure 56 starts with a treble clef, two flats, and a dotted half note. It features a series of eighth-note chords. Measure 61 begins with a bass clef, one flat, and a dotted half note. Measure 66 starts with a treble clef, one flat, and a dotted half note.

Var. III

Allegro ♩ = 116

Music for Var. III in 3/4 time. The first measure (75) starts with a bass clef, one flat, and a dotted half note. The dynamic is *mf*. Measures 76-79 continue in the same key signature with a bass clef, one flat, and a dotted half note. Measure 80 starts with a treble clef, one flat, and a dotted half note. The dynamic is *p* *espress.* Measures 81-85 continue in the same key signature with a treble clef, one flat, and a dotted half note. The dynamic is *cresc.*

Musical score for piano, four staves, measures 79-93.

Measure 79: Treble staff has eighth-note pairs followed by a sixteenth-note pattern. Bass staff has eighth-note pairs.

Measure 80: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 81: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 82: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 83: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *cresc.*

Measure 84: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 85: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 86: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 87: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 88: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 89: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 90: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *pp*.

Measure 91: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 92: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 93: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Var. IV

Andante tranquillo ♩ = 84

Musical score for Var. IV, Andante tranquillo, 6/8 time, 8 measures.

Measures 1-8: Treble and bass staves. Key signature: six flats. Measure 1: Bass note D, Treble notes E, G, B. Measure 2: Bass note F, Treble notes G, B, D. Measure 3: Bass note A, Treble notes C, E, G. Measure 4: Bass note C, Treble notes D, F, A. Measure 5: Bass note E, Treble notes G, B, D. Measure 6: Bass note G, Treble notes A, C, E. Measure 7: Bass note B, Treble notes D, F, A. Measure 8: Bass note D, Treble notes E, G, B.

Measures 99-102: Treble and bass staves. Key signature: six flats. Measure 99: Bass note D, Treble notes E, G, B. Measure 100: Bass note F, Treble notes G, B, D. Measure 101: Bass note A, Treble notes C, E, G. Measure 102: Bass note C, Treble notes D, F, A. Measure 103: Bass note E, Treble notes G, B, D. Measure 104: Bass note G, Treble notes A, C, E. Measure 105: Bass note B, Treble notes D, F, A. Measure 106: Bass note D, Treble notes E, G, B.

Measure 102: Crescendo (cresc.)

A musical score for piano, featuring four staves of music. The score consists of four systems, each with two staves: treble and bass. The key signature is five flats throughout. Measure 108 starts with a forte dynamic, indicated by a large vertical stroke. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 109 begins with a dynamic of *cresc.* (crescendo). The right hand continues its eighth-note pattern, and the left hand adds sixteenth-note patterns. Measure 110 shows a transition with a dynamic of *dim.* (diminuendo). The right hand's eighth-note pattern becomes more sustained, and the left hand's sixteenth-note patterns continue. Measure 111 concludes with a dynamic of *5*, indicating a tempo change. Measure 112 starts with a dynamic of *cresc.* (crescendo), followed by a forte dynamic. The right hand plays sixteenth-note patterns, and the left hand provides harmonic support. Measure 113 begins with a dynamic of *cresc.* (crescendo), followed by a forte dynamic. The right hand plays sixteenth-note patterns, and the left hand provides harmonic support. Measure 114 concludes with a dynamic of *pp* (pianissimo). The right hand plays eighth-note chords, and the left hand provides harmonic support.

117

119

121

Var. V

Allegro energico $\text{♩} = 104$

f

128

132

136

Var. VI
Con moto $\text{d} = 66$

sempre arpeggiato

146

cresc. *cresc.*

153

p cresc. *p cresc.*

160

Var. VII^a

Adagio ♩ = 108

legato, sotto voce

cresc.

172

cresc.

176

rit. a tempo

f

p

180

1. 2.

Var. VII^b

(Ossia)

Adagio ♩ = 100

6 8 ♩

p legato

189

cresc.

p

198 [1.] [2.] *poco a poco dim.*

202 *rit.*

Var. VIII

Allegretto $\text{d}.$ = 96

p legato

211 *cresc.*

216 *dim.* *cresc.*

221 *f* *p*

226 *cresc.* *rit.*

231

236

241

Var. IX

Tranquillo $\text{d} = 42$

252

258

264

Var. X **Allegro** $\text{d} = 72$

274

277

Musical score for piano, three staves, 12 measures.

Measure 280: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: cresc.

Measure 283: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: f, p.

Measure 286: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: cresc.

Measure 289: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: f, dim.

Measure 292: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: p.

il basso distinto

m.s.

dim.

pp

$\overline{\sigma}$

$\overline{\sigma}$

Var. XI

Andante commodo $\text{♩} = 54$

cresc.

315

dim. *cresc.* *dim.*

320

cresc.

326

pp *smorz.*

Var. XII Finale

Vivo $\text{d} = 80$

335

f

336

sf

Musical score for piano, page 8, measures 339-341.

Measure 339: Treble clef, B-flat key signature. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Measure number 339 is at the top left.

Measure 340: Dynamics: *cresc.*, *f*, *dim.*. The left hand continues eighth-note chords, and the right hand plays sixteenth-note patterns. Measure number 8 is at the top left.

Measure 341: Dynamics: *pp*. The left hand continues eighth-note chords, and the right hand plays sixteenth-note patterns. Measure number 8 is at the top left.

Measure 342: Treble clef changes to bass clef. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Measure number 341 is at the top left, and *rit.* (ritardando) is written above the staff.

Measure 343: Treble clef changes back to bass clef. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Measure number 341 is at the top left.

Measure 344: Treble clef, B-flat key signature. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Measure number 341 is at the top left, and *[a tempo]* is written above the staff.

345

348

351

cresc.

f

rit.

a tempo

354

dim.

p

357

360 *cresc.* *f* *dim.* *rit.*

363 *a tempo*

366 *rit.* *cresc.* *p* *[a tempo]*

368

370 *cresc.*

372

Poco meno mosso

f rit.

374

pp

376

p *cresc.*

378

p *cresc.*

380

382

f

384

ff

386

8

388

dim.

rit.

391

Andante

394

Tempo I

398

401

404

407

410

8

413

ff

8

416

ff

8

419

ff

ТРИ ПРЕЛЮДИИ
TROIS PRÉLUDES

THREE PRELUDES

Con moto $\text{d}=76$

1

Соч. 36
Op. 36

Con moto $\text{d}=76$

1

Соч. 36
Op. 36

dolce

cresc.

rit.

f

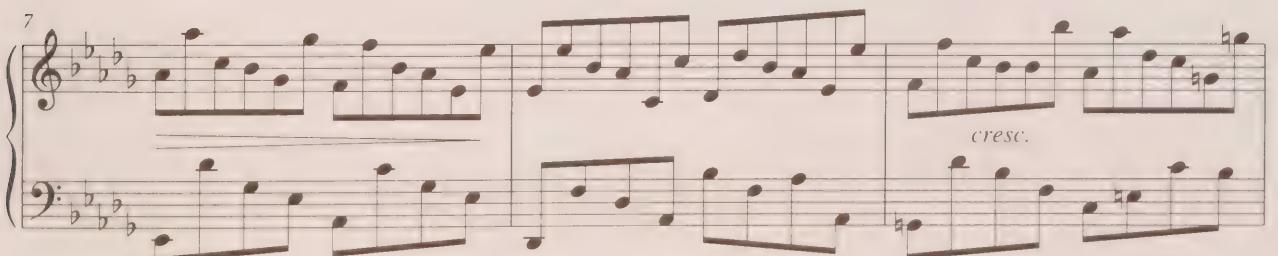
a tempo

p

rit.



2

Allegro $\text{d} = 69$ 

A musical score for piano, featuring four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is five flats. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 11: Treble staff has sixteenth-note pairs. Bass staff has eighth notes. Measure 12: Treble staff has sixteenth-note pairs. Bass staff has eighth notes. Measure 13: Treble staff has sixteenth-note pairs. Bass staff has eighth notes. Measure 14: Treble staff has sixteenth-note pairs. Bass staff has eighth notes. Measure 15: Treble staff has sixteenth-note pairs. Bass staff has eighth notes. Measure 16: Treble staff has sixteenth-note pairs. Bass staff has eighth notes. Measure 17: Treble staff has sixteenth-note pairs. Bass staff has eighth notes. Measure 18: Treble staff has sixteenth-note pairs. Bass staff has eighth notes. Measure 19: Treble staff has sixteenth-note pairs. Bass staff has eighth notes. Measure 20: Treble staff has sixteenth-note pairs. Bass staff has eighth notes. Measure 21: Treble staff has sixteenth-note pairs. Bass staff has eighth notes. Measure 22: Treble staff has sixteenth-note pairs. Bass staff has eighth notes.

25

dim.

28

p

cresc.

f

p

sf

ff

3

Moderato ♩ = 92

dolce

4

7

cresc.

10

cresc.

13

Феликсу Блуменфельду
A Monsieur Felix Blumenfeld

ЧЕТЫРЕ ПРЕЛЮДИИ
QUATRE PRÉLUDES

FOUR PRELUDES

1

Con moto $\text{d}=84$

Соч. 39
Op. 39

1

dolce

4

7

10

13

cresc.

A musical score for piano, featuring two staves (treble and bass) in common time and a key signature of four flats. The score consists of five staves of music, numbered 16, 19, 22, and 28. The first three staves begin with a dynamic of *p* (piano), followed by *cresc.* (crescendo). The fourth staff begins with *cresc.*, followed by *f* (forte). The fifth staff begins with *dim.* (diminuendo). The music consists of eighth-note patterns, with some sixteenth-note figures in the later staves. Measure 16 ends with a fermata over the treble staff. Measures 19 and 22 end with fermatas over the bass staff. Measure 28 ends with a fermata over the treble staff.

31

34

37

cresc.

8

40

cresc.

43

8

f

This image shows five staves of musical notation for piano, likely from a score. The notation is in common time and consists of two systems of measures each. The top system starts at measure 31 and ends at measure 37. The bottom system starts at measure 40 and ends at measure 43. Measures 31 through 36 are in G minor (two sharps). Measure 37 begins in C major (no sharps or flats), indicated by a key signature change and a treble clef. Measures 38 through 40 return to G minor. Measures 41 through 43 continue in G minor. The music features various note values (eighth and sixteenth notes), rests, and dynamic markings like 'cresc.' (crescendo) and 'f' (fortissimo). Measure 37 includes a fermata over the first note of the second measure. Measure 43 concludes with a bass clef and a bass staff.

46

dim.

49

p cresc.

dim.

52

p

8

8

2

Adagio ♩ = 48

4

Musical score page 73, measures 7-8. The score consists of two staves. The top staff is in treble clef, B-flat major, and 7/8 time. It features a melodic line with various note values and rests. The bottom staff is in bass clef, B-flat major, and 7/8 time, providing harmonic support with sustained notes and rhythmic patterns.

Musical score page 73, measures 10-11. The top staff continues in treble clef, B-flat major, and 7/8 time. The bottom staff changes to G major and 2/4 time, showing a different rhythmic pattern. Measure 11 concludes with a fermata over the bass line.

Musical score page 73, measures 13-14. The top staff is in treble clef, B-flat major, and 7/8 time, with a dynamic instruction "cresc." above the staff. The bottom staff is in bass clef, B-flat major, and 7/8 time, featuring eighth-note patterns.

Musical score page 73, measures 16-17. The top staff is in treble clef, B-flat major, and 7/8 time, with sustained notes and eighth-note patterns. The bottom staff is in bass clef, B-flat major, and 7/8 time, providing harmonic support.

Musical score page 73, measures 19-20. The top staff is in treble clef, B-flat major, and 7/8 time, with sustained notes and eighth-note patterns. The bottom staff is in bass clef, B-flat major, and 7/8 time, providing harmonic support. A dynamic instruction "morendo" is placed above the bass staff in measure 20.

Andante ♩ = 58

3

1

p

3

5

7

9

11

13

p cresc.

rit.

15

cresc.

f

dim.

a tempo

17

p

3

p

19

p

Allegro impetuoso $\text{d} = 100$

1

mf

5

cresc.

13

f

p cresc.

17

dim.

rit.

a tempo

mfp

21

25

29

33

37

41

p cresc.

5

5

ff

2

4

mf cresc.

8

8

ff

61 8

65

69 rit. a tempo

73 sf cresc.

77 ff

81 ff

ЭТЮД И ТРИ ПРЕЛЮДИИ
ETUDE ET TROIS PRÉLUDES

ETUDE
AND THREE PRELUDES

Этюд
Etude

Allegro moderato $\text{♩} = 120$

1.

Etude

Соч. 40
Op. 40

The musical score for 'Etude, Op. 40, No. 1' is presented in five systems of piano music. The score is written for two staves: treble and bass. The key signature is four sharps, and the time signature is mostly common time (4/4). The tempo is Allegro moderato, indicated by $\text{♩} = 120$. Measure 1 (start) has a dynamic 'p' and a 'legato' instruction. Measure 4 (System 2) begins. Measure 7 (System 3) begins. Measure 10 (System 4) begins. Measure 13 (System 5) begins, with a 'cresc.' instruction. The score features various chords and arpeggiated patterns, typical of a technical study piece.

16

19

22

25

28

31

rit. a tempo

p

34

37

cresc.

40

43

mf

cresc.

46

49

52

55

58

Прелюдия
Prélude

2.

Prelude

Allegretto $\text{d}=72$

1

5

9

13

17

21

cresc.

p

25 rit. a tempo

cresc.

29

p cresc.

32

35

p

p

Прелюдия
Prélude

Lento $\text{♩} = 42$

3.

Prelude

1

dolce

5

9

13

cresc.

17

pp

Прелюдия
Prélude

4.

Prelude

Allegro $\text{d}=69$

dolce legato

cresc.

cresc.

p

a tempo

cresc.

16

p cresc.

5

5

cresc.

a tempo

f

dim.

p

p

rit.

3

3

Варваре Ревковской
A Madame Barbe Revkovskaya

БАРКАРОЛА BARCAROLE

Andante amorevole ♩ = 96

BARCAROLE

Соч. 44
Op. 44

Musical score for piano, four staves, measures 12, 14, 16, and 18.

Measure 12: Treble staff: Chords of G major (G-B-D) and A major (A-C#-E). Bass staff: Eighth-note pattern (D, E, F, G).

Measure 14: Treble staff: Chords of G major (G-B-D) and A major (A-C#-E). Bass staff: Eighth-note pattern (D, E, F, G).

Measure 16: Treble staff: Chords of G major (G-B-D) and A major (A-C#-E). Bass staff: Eighth-note pattern (D, E, F, G).

Measure 18: Treble staff: Chords of G major (G-B-D) and A major (A-C#-E). Bass staff: Eighth-note pattern (D, E, F, G). Dynamics: *p*, *pp*.

20

cresc.

5

tr.

rit.

21

dim.

3

rit.

a tempo

22

a tempo

8

24

26

28

30

rit.

Più mosso

32

mf

cresc.

35

f

38

cresc.

ff p cresc.

41

cresc.

44

dim.

94

47

94

47

p

cresc.

52

pp

3

54

3

56

3

58

3

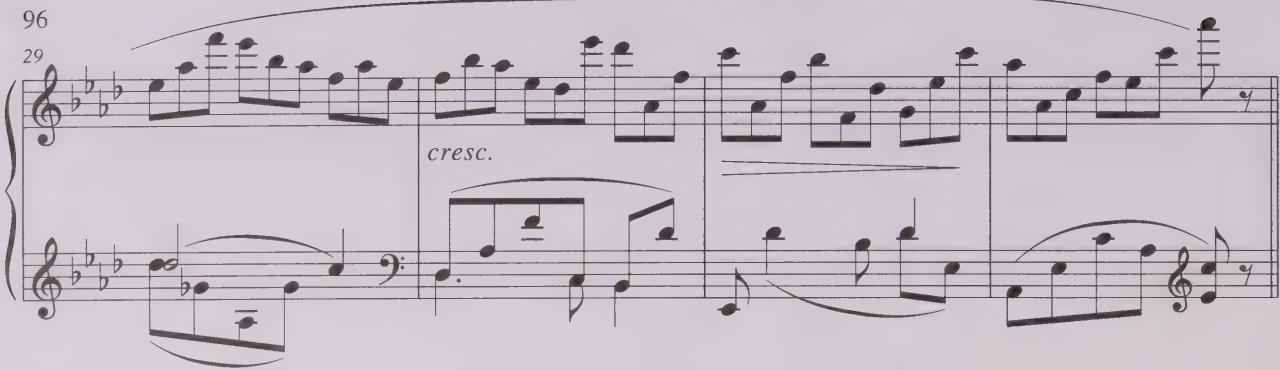
ВАРИАЦИИ
на польскую народную тему
VARIATIONS
sur un theme populaire polonais

Theme Moderato $\text{♩} = 96$

VARIATIONS
on a Polish Folk Theme

Соч. 51
Op. 51

The musical score consists of six staves of music. The first two staves are for the piano (right hand) and the violin (left hand). The third staff is for the violin. The fourth staff is for the piano (right hand). The fifth staff is for the violin. The sixth staff is for the piano (right hand). The score includes dynamic markings such as *dolce*, *p*, *cresc.*, *rit.*, and *a tempo*. Measure numbers 8, 21, and 25 are indicated. The tempo is marked as $\text{♩} = 126$.



Var.II Scherzando $\text{d} = 144$

49

cresc.

54

Var.III

Andante $\text{d} = 66$

$\text{d} = 66$

p

dolce

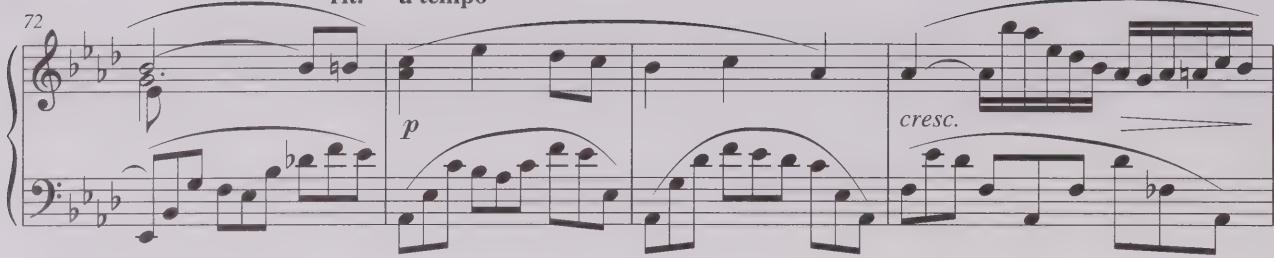
cresc.

cresc.

cresc.

cresc.

rit. a tempo



cresc.



rit.

cresc.

cresc.



Var. IV

Allegretto $\text{♩}=108$ 

A musical score for piano, featuring five staves of music. The score consists of two systems of measures. The first system starts at measure 97 and ends at measure 109. The second system starts at measure 115 and ends at measure 121. The music is in common time and uses a key signature of four flats. Measure 97 features eighth-note chords in the right hand and sixteenth-note patterns in the left hand. Measures 98-101 show a continuation of this pattern with some eighth-note chords. Measures 102-109 show a more complex harmonic progression with various chords and sixteenth-note patterns. Measures 115-118 show a return to a simpler eighth-note chordal texture. Measures 119-121 show a final section with a dynamic marking of *cresc.* followed by *p*, and a measure ending with a fermata over the eighth note.

Var.V Veloce ♩=104

100

Var.V Veloce ♩=104

100

Var.V Veloce ♩=104

131

133

cresc.

135

137

p

139

cresc.

dim.

141

cresc.

143

8

Var.VI Andante pastorale $\text{d} = 56$

p legato

148

tr.

151

153

155

158

161

164

167

169

171

175

Var.VII **Allegro con fuoco** $\text{d}=132$



184

190

196

202

208

214

220

226

232

237

rit.

dim.

attacca

Var.VIII

Andantino ♩ =108

dolce

249 *p*

254 5

260 *cresc.* *p* *poco cresc.*

266 *poco cresc.*

271

Var.IX Suave ♩ = 132

287

295

303 a tempo

Var.X Moderato ♩=84

poco a poco accelerando

♩=84

f

p

315

cresc.

f

319

dim.

mf

324

p

rit.

cresc.

333 **a tempo**

cresc.

rit.

337 **a tempo**

p

341

346

f

mf

351

110

356

cresc.

rit. a tempo

360

cresc.

f

rit. a tempo

364

p

368

3

371

rit. $\frac{3}{4}$

$\frac{3}{4}$

15556

Coda

Vivace $\text{d} = 160$ 

379

Musical score for piano, measure 379. The dynamic is cresc. The time signature is 3/4. The music consists of eighth-note patterns.

383

Musical score for piano, measure 383. The dynamic is cresc. The time signature is 3/4. The music consists of eighth-note patterns.

387

Musical score for piano, measure 387. The dynamic is f . The time signature changes to 2/4. The music consists of eighth-note patterns.

391

Musical score for piano, measure 391. The dynamic is p . The time signature changes to 3/4. The dynamic is cresc. The music consists of eighth-note patterns.

394

398

402

406

409

ТРИ ПЬЕСЫ
DREI STÜCKE

THREE PIECES

113

Марии Толкачевой
A Mademoiselle Marie Tolcatcheff

Прелюдия
Prélude

Moderato $\text{♩} = 66$

1.

Prelude

Соч. 57
Op. 57

1.

3

5

cresc.

7

9

A musical score for piano, featuring five staves of music. The score consists of two systems of four measures each, with measure numbers 11 through 19 indicated above the staves.

Measure 11: The top staff shows a melodic line with eighth-note patterns. The bottom staff shows bass notes with sixteenth-note patterns. A long curved line spans both staves across the system.

Measure 13: The top staff continues the melodic line. The bottom staff shows bass notes with sixteenth-note patterns. A long curved line spans both staves across the system.

Measure 15: The top staff shows a melodic line. The bottom staff shows bass notes with sixteenth-note patterns. A long curved line spans both staves across the system.

Measure 17: The top staff shows a melodic line. The bottom staff shows bass notes with sixteenth-note patterns. The word "cresc." is written below the bass staff. The measure ends with a fermata over the bass staff, followed by a "3" indicating a three-measure rest.

Measure 19: The top staff shows a melodic line. The bottom staff shows bass notes with sixteenth-note patterns. The word "cresc." is written below the bass staff. The measure ends with a fermata over the bass staff.

21

rit.

a tempo

f

24

27

8

29

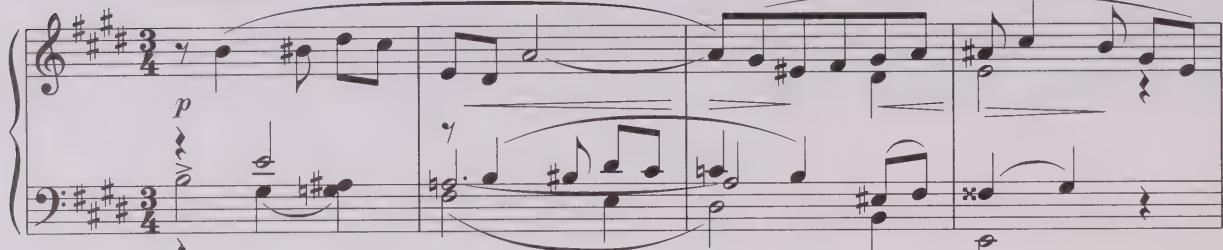
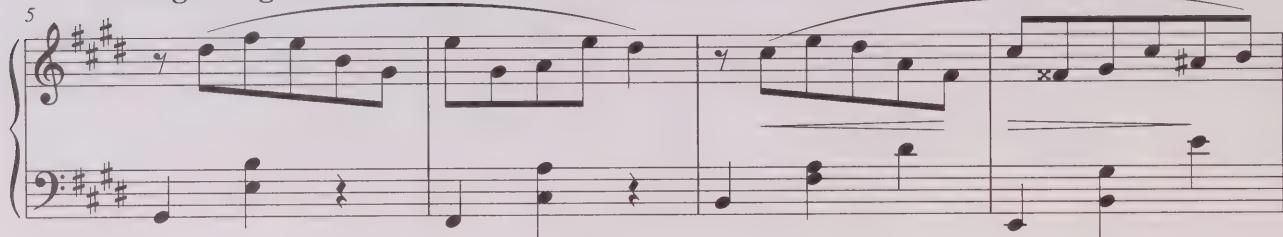
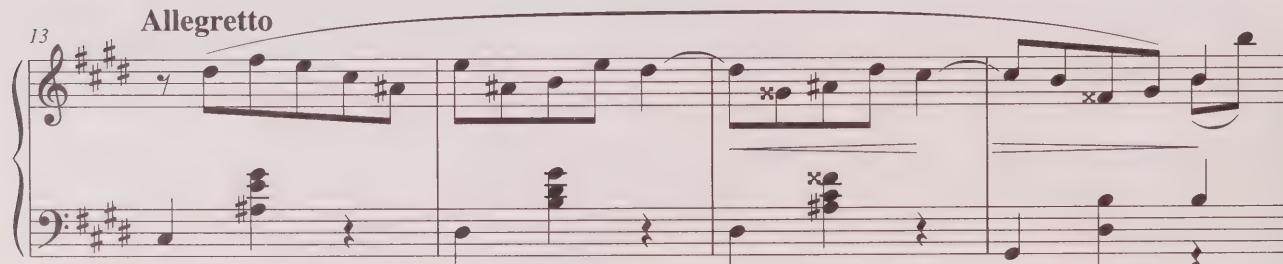
31

rit.

pp

Вальс
Valse

2.

Waltz**Commodo****Allegretto grazioso** $\text{♩} = 138$ **Commodo****Allegretto***cresc.*

21

25

cresc.

29

33

f

dim.

37

cresc.

rit.

41

Commodo

accelerando

45

Allegretto

49

Commodo

accelerando

53

Allegretto

57

accelerando

61

65

69

73

76

Александру Карпинскому
A Monsieur Alexandre Karpinsky

Мазурка Mazurka

3.

MazurkaAllegretto con amarezza $\text{♩} = 92$

p rubato

cresc.

rit.

Poco più mosso

p

21

cresc.

25

rit.

29

cresc.

Tempo I

33

37

dim.

pp

*Посвящается Н. Корсакевичу
Dédicé à N. Korsakevitch*

**ЧЕТЫРЕ ПЬЕСЫ
QUATRE MORCEAUX**

**Гримаса
Grimace**

Burlando ♩=116

FOUR PIECES

1. Grimace

Соч. 64
Op. 64

1. **Grimace**

rit.

a tempo

rit.

a tempo

rit.

a tempo

rit.

Сумрак
Ténèbres

2.

Twilight

123

Misterio ♩ = 72

pp legato

6

11

16

22

27

cresc.

rit.

pp

Искование
Temptation

3.

Temptation**Amorosamente** $\text{♩} = 88$ **accelerando**

124

Искование
Temptation

3.

Amorosamente $\text{♩} = 88$

accelerando

rit. **a tempo** **rit.** **Più mosso** $\text{♩} = 100$

distinta voce **cresc.**

p **cresc.**

dim.

15

p **cresc.**

p **cresc.**

22

dim.

p **cresc.**

dim.

29

p **cresc.**

dim.

p **cresc.**

Tempo I

36 rit.

43 dim. a tempo cresc. f

51 rit. p mf p pp

Воспоминание Réminiscence

4.

Reminiscence

Sussurando $\text{♩} = 108$

4 pp rubato cresc. rit. a tempo pp cresc.

126

7 *pp cresc.*

10 *rit.*

Measure 7: Treble clef, 6 sharps. Bassoon: eighth-note pairs. Trombones: eighth-note pairs. Drums: eighth-note pairs.

Measure 8: Treble clef, 6 sharps. Bassoon: eighth-note pairs. Trombones: eighth-note pairs. Drums: eighth-note pairs.

Measure 9: Treble clef, 6 sharps. Bassoon: eighth-note pairs. Trombones: eighth-note pairs. Drums: eighth-note pairs.

Measure 10: Treble clef, 6 sharps. Bassoon: eighth-note pairs. Trombones: eighth-note pairs. Drums: eighth-note pairs.

a tempo

13 *f*

p

p

pp

rit.

Measure 13: Treble clef, 6 sharps. Bassoon: eighth-note pairs. Trombones: eighth-note pairs. Drums: eighth-note pairs.

*accelerando**rit.*

20

pp cresc.

dim.

Measure 20: Treble clef, 6 sharps. Bassoon: eighth-note pairs. Trombones: eighth-note pairs. Drums: eighth-note pairs.

Measure 21: Treble clef, 6 sharps. Bassoon: eighth-note pairs. Trombones: eighth-note pairs. Drums: eighth-note pairs.

Measure 22: Treble clef, 6 sharps. Bassoon: eighth-note pairs. Trombones: eighth-note pairs. Drums: eighth-note pairs.

Measure 23: Treble clef, 6 sharps. Bassoon: eighth-note pairs. Trombones: eighth-note pairs. Drums: eighth-note pairs.

a tempo

24

p

pp

ppp

rit.

Measure 24: Treble clef, 6 sharps. Bassoon: eighth-note pairs. Trombones: eighth-note pairs. Drums: eighth-note pairs.

Measure 25: Treble clef, 6 sharps. Bassoon: eighth-note pairs. Trombones: eighth-note pairs. Drums: eighth-note pairs.

Measure 26: Treble clef, 6 sharps. Bassoon: eighth-note pairs. Trombones: eighth-note pairs. Drums: eighth-note pairs.

Measure 27: Treble clef, 6 sharps. Bassoon: eighth-note pairs. Trombones: eighth-note pairs. Drums: eighth-note pairs.

Комментарии

В основу настоящей публикации положены первые издания сочинений А. К. Лядова, сверенные с сохранившимися авторскими рукописями. Потактовые разнотечения приводятся ниже по схеме: номер такта — источник — комментарий.

Сокращения

А	— автограф
Б/Л	— издание М. П. Беляева, Лейпциг
ГЦММК	— Государственный центральный музей музыкальной культуры имени М. И. Глинки, Москва
ПИ	— первое издание
ПСС	— Лядов А. Полное собрание сочинений для фортепиано в 2-х т./ Под ред. П. Ламма. — Москва, 1947
РНБ	— Отдел рукописей Российской национальной библиотеки, Санкт-Петербург
РНБ, ф. 449	— РНБ, фонд 449: Архив А. К. Лядова
Т	— тетрадь черновых набросков (РНБ, ф. 449, ед. хр. 39)
в. с.	— верхняя строка системы
н. с.	— нижняя строка системы

Три пьесы, соч. 11 (1885). **ПИ:** издание В. В. Бесселя, Спб., 1886. Название здесь: *Trois morceaux*.

№ 1. *Прелюдия*. А неизвестен. Название в **ПИ:** *Prélude*. — Мелодический рисунок весьма близок русской народной песне "И что на свете прежестоком", № 33 в сборнике М. Балакирева "40 русских народных песен для голоса с фортепиано" (Спб., 1866).

№ 2. *Мазурка* (в дорийском ладу). А (ГЦММК, ф. 65, ед. хр. 160), датированный автором: "30 октября". Название в **ПИ:** *Mazurka (en mode dorien)*.

№ 3. *Мазурка*. А (ГЦММК, ф. 65, ед. хр. 160), датированный автором: "19 декабря, Петроград". Название в **ПИ:** *Mazurka*.

Новинка, соч. 20 (1882—1889). А (РНБ, ф. 449, ед. хр. 14), датированный автором: "10 марта 1889 г. А. К. Лядов". **ПИ:** Б/Л, 1889. Посвящение в **ПИ:** *A M° Wladimir Stassow*. Название: *Novellette* (в А и ПИ) и *Новинка* (в ПИ).

9	А	<i>sf</i> отсутствует.
11	А	<i>cresc.</i> отсутствует.
18	ПИ	<i>rit.</i> в начале такта 17. Публикуется по А.
19, 65	А	<i>a tempo</i> отсутствует.
25	А	<i>sf</i> отсутствует.
27	А	<i>cresc.</i> отсутствует.
42	ПИ	<i>rit.</i> в начале такта. Публикуется по А.
70	А	Вилка diminuendo отсутствует.

71	А	<i>fp</i>
73	А	Отсутствуют <i>rit.</i> , <i>p</i> , <i>dim</i> .
74	А	Вилка diminuendo отсутствует.
75—76	А	Отсутствуют <i>a tempo</i> , <i>pp</i> , <i>cresc. poco a poco</i> .
75—80	А, н.с.	Октава <i>Sоль</i> — <i>Соль</i> tremolo.
81—82	А, н.с.	Слигованная октава <i>Sоль</i> — <i>Соль</i> .
89	А	Отсутствует <i>p</i> .
91	А	Отсутствует <i>sf</i> .
98—125	А	Эти такты не выписаны; в т. 98 пометка: "Выписать 28 тактов, обозначенных цифрами" (цифрами обозначены т. 4—31).
133, 141	А	Отсутствует <i>rit.</i>
134, 142	А	Отсутствует <i>a tempo</i> .
136	А	Отсутствует <i>cresc. sempre</i> .
139	А	<i>cresc.</i>
140	А	Отсутствуют <i>sf</i> и акцент.
143	А	<i>p</i>
144	А	Отсутствуют <i>p</i> и <i>acceler.</i>

Багатель, соч. 30 (1889). А неизвестен. **ПИ:** Б/Л, 1892. Посвящение в **ПИ:** *A Monsieur Antoine Rubinstein*. Название в **ПИ:** *Bagatelle*.

Две пьесы, соч. 31 (1893). А неизвестен. **ПИ:** Б/Л, 1893. Название здесь: *Deux Morceaux*.

№ 1. *Деревенская мазурка*. Посвящение в **ПИ:** *A Monsieur Jaroslaw de Zielinski*. Название в **ПИ:** *Mazurka rustique*.

№ 2. *Прелюдия*. Посвящение в **ПИ:** *A Monsieur Porphirii Trifonow*. Название в **ПИ:** *Prélude*.

Музыкальная табакерка. Вальс-шутка, соч. 32 (1893). А: РНБ, ф. 449, ед. хр. 12. **ПИ:** Б/Л, 1893. Посвящение в **ПИ:** *A mon fils Michel* [("Моему сыну Мише")]. Название в **ПИ:** *Une Tabatiere à Musique. Valse-Badinage*. — А, н. с.: на всем протяжении пьесы нет arpeggiando.

30 **А, в.с.** Форшлаг отсутствует. По свидетельству В. В. Софоницкого, А. К. Глазунов утверждал, что сам А. К. Лядов играл здесь так:



Вариации на тему Глинки, соч. 35 (1894). Тема — из романса М. И. Глинки "Венецианская ночь". А: РНБ, ф. 449, ед. хр. 8. **ПИ:** Б/Л, 1896. Посвящение в **ПИ:** *Dédicace à Mme Ludmilla Schestakoff (née Glinka)*. Название в **ПИ:** *Variations sur un thème de Glinka*. — Т содержит несколько фрагментов (полностью выписанных либо конспективно намеченных, иногда перечеркнутых), не вошедших в

A. Вар. VII представлена в А в двух версиях: VIIa и VIIb ("ossia"); в Т вар. VIIb обозначена как "Var. V". Имеющиеся в ПСС обозначение "Var. XII" в А и ПИ отсутствует. В А отсутствуют динамические обозначения (за исключением *p* в начале темы и *f* в 6-м такте от конца произведения) и агогические указания (за исключением тактов 354, 355, 378, 393, 397, 398). Все метрономические указания даются по А.

24	A	<i>legato</i> (как и в остальных вариациях) отсутствует.
24-36	A, н.с.	Лиги не проставлены.
72, 96	A, в.с.	Лиги не проставлены.
171	A	Черточки <i>tenuto</i> отсутствуют.
184	ПИ, н.с.	Лига отсутствует. Добавлена по А.
205	A	Лига отсутствует.
231	A	<i>p</i> отсутствует.
245	A	<i>Arpeggiando</i> отсутствует.
333-334	A	Лиги однотактовые.

Три прелюдии, соч. 36 (1895). А: РНБ, ф. 449, ед. хр. 20). ПИ: Б/Л, 1895. Посвящение в ПИ: *A Mlle Alexandra Markoff*. Название в ПИ: *3 Préludes*. — Т содержит семнадцать тактов 2-й прелюдии (перечеркнуты).

Четыре прелюдии, соч. 39 (1895). Беловой А неизвестен. Т: фрагмент 1-й прелюдии, вся 2-я и шестнадцать тактов 3-й. ПИ: Б/Л, 1896. Посвящение в ПИ: *A Monsieur Felix Blumenfeld*. Название в ПИ: *4 Préludes*.

Этюд и три прелюдии, соч. 40 (1897). А: РНБ, ф. 449, ед. хр. 24. ПИ: Б/Л, 1897. Посвящение в ПИ: *A Monsieur Schulz-Evler*. Название в ПИ: *Étude et trois Préludes*. — В А порядок прелюдий иной: ре минор, до мажор, ре-бемоль мажор. Т содержит фрагменты Этюда и Прелюдии ре-бемоль мажор. В собрании автографов, принадлежавшем В. Б. Бертенсону (РНБ, ф. 66, альбом № 1, л. 122), имеется датированное автором ("Ан. Лядов, 8 февр. 1897") начало (четыре такта) прелюдии ре минор с темповым обозначением *Andante*; в А темп не указан.

Баркарола, соч. 44 (1898). А: РНБ, ф. 449, ед. хр. 6. ПИ: Б/Л, 1898. Посвящение в ПИ: *A Madame Barbe Revkovskaya*. Название в ПИ: *Barcarolle*. — Т содержит фрагментарное изложение пьесы.

1	A	Темповое и метрономическое указания отсутствуют.
4-16	A	Вилки <i>crescendo</i> — <i>diminuendo</i> отсутствуют.
20		<i>cresc.</i> отсутствует.
21	A	<i>dim.</i> отсутствует.
25-26	ПИ	Динамические обозначения отсутствуют. Добавлены по А.
27	A	<i>f</i> и вилка <i>diminuendo</i> отсутствуют.

- 40-47 **A** Динамические обозначения отсутствуют.
56-58 **A, н.с.** Черточки *tenuto* отсутствуют.

Вариации на польскую народную тему, соч. 51 (1901). А: РНБ, ф. 449, ед. хр. 7. ПИ: Б/Л, 1901. Посвящение в ПИ: *A Madame Sophie Poznanska-Rabcevitsch*. Название в ПИ: *Variations sur un theme populaire polonais*. — Ниже приводится "Var. III", имеющаяся только в Т:

Т содержит, кроме того, еще несколько фрагментов (перечеркнутых автором), не вошедших в А. В собрании автографов, принадлежавшем Максимовым (РНБ, ф. 459, альбом № 1), имеется начало вар. IV с исполнительскими указаниями, нашедшими отражение в ПИ, и с надписью: "Ан. Лядов на память Марии Константиновне Романовской. 1907 г. 8 марта".

Три пьесы, соч. 57 (конец 1890-х годов — 1905). А неизвестен. ПИ: Б/Л, 1906. Название в ПИ: по-русски и по-немецки — *Drei Stücke*. — В Т фрагменты Прелюдии и Мазурки соседствуют с набросками изданного в 1899 году Этюда соч. 48 № 1.

№ 1. **Прелюдия**. Посвящение в ПИ: *A Mademoiselle Marie Tolcatcheff*. Название в ПИ: *Prélude*.

№ 2. **Вальс**. Посвящение в ПИ: *A Madame Julie Karpinsky*. Название в ПИ: *Valse*.

№ 3. **Мазурка**. Посвящение в ПИ: *A Monsieur Alexandre Karpinsky*. Название в ПИ: *Mazurka*.

Четыре пьесы, соч. 64 (1909—1910). А неизвестен. ПИ: Б/Л, 1910. Посвящение в ПИ: *Dédié à N. Korsakevitch*. Название в ПИ: *Quatre Morceaux*: № 1. *Grimace*; № 2. *Ténèbres*; № 3. *Tentation*; № 4. *Réminiscence*.

Игорь Никонович

Commentary

The present publication is based on the first editions of Anatoly Liadov's works which have been collated with survived manuscripts of the composer. The discrepancies are given below according to the scheme: bar — source — commentary.

Abbreviations

A	— autograph(s)
B/L	— M. P. Belyayev's edition, Leipzig
GMMK	— Gosudarstvenny Tsentralny Muzei Muzykalnoy Kultury imeni M. I. Glinki (The M. I. Glinka State Central Museum of Musical Culture, Moscow)
CW	— A. Liadov, Complete Works for Piano in two volumes, edited by P. Lamm, Moscow, 1947
FE	— first edition
N	— A. Liadov's rough notebook (RNB, 449/39)
RNB, 449	— Rossiyskaya Natsionalnaya Biblioteka (The Russian National Library, St. Petersburg, Department of Manuscripts, the A. K. Liadov Archives)
I. s.	— lower staff of system
u.s.	— upper staff of system

Three pieces, op. 11 (1885). FE: V. V. Bessel's edition, St. Petersburg, 1886. Title here: *Trois morceaux*.

No. 1. *Prelude*. A: missing. Title in FE: *Prélude*. — The melodic contour resembles the Russian folk-song *I chto na svete prezhestokom* ('Ah, what is in this cruel world?'), No. 33 in M. Balakirev's collection '40 Russian folk-songs for voice and piano' (St. Petersburg, 1866).

No. 2. *Mazurka* (*in Dorian mode*). A (GMMK, 65/160), dated by the composer ('30 October'). Title in FE: *Mazurka (en mode dorien)*.

No. 3. *Mazurka*. A (GMMK, 65/160), dated by the composer ('19 December, Petrograd'). Title in FE: *Mazurka*.

A Novelty, op. 20 (1882–9). A (RNB, 449/14), dated by the composer ('10 March 1889. An. Liadov'). FE: B/L, 1889. Dedication in FE: *A M^r Wladimir Stassow*. Title: *Novellette* (in A and FE) and *Novinka* ('A Novelty', — in FE).

9	A	<i>sf</i> missing.
11	A	<i>cresc.</i> missing.
18	FE	<i>rit.</i> at the beginning of bar 17.
19, 65	A	<i>a tempo</i> missing.
25	A	<i>sf</i> missing.
27	A	<i>cresc.</i> missing.
42	FE	<i>rit.</i> at the beginning of this bar; present edition follows A.
70	A	diminuendo hairpin missing.

71	A	<i>fp</i>
73	A	<i>rit., p, dim.</i> missing.
74	A	diminuendo hairpin missing.
75 – 76	A	<i>a tempo, pp, cresc. poco a poco</i> missing.
75 – 80	A, I. s.	octave G–G tremolo.
81–82	A, I. s.	octave G–G slurred.
89	A	<i>p</i> missing.
91	A	<i>sf</i> missing.
98–125	A	these bars are not written out; autograph entry: 'Numerals stand for 28 bars, which are to be written out' (the numerals in bars 4–31).
133, 141	A	<i>rit.</i> missing.
136	A	<i>cresc. semper</i> missing.
139	A	<i>cresc.</i>
140	A	<i>sf</i> and accent missing.
143	A	<i>p</i>
144	A	<i>p</i> and <i>acceler.</i> missing.

Bagatelle, op. 30 (1889). A: missing. FE: B/L, 1892. Title in FE: *Bagatelle*.

Two pieces, op. 31 (1893). A: missing. FE: B/L, 1893. Title in FE: *Deux Morceaux*.

No. 1. *Rural Mazurka*. Dedication in FE: *A Monsieur Jaroslaw de Zielinsky*. Title in FE: *Mazurka rustique*.

No. 2. *Prélude*. Dedication in FE: *A Monsieur Porphyrii Trifonow*. Title in FE: *Prélude*.

Musical Snuff-Box. Humorous Waltz, op. 32 (1893). A: RNB, 449/12. FE: B/L, 1893. Dedication in FE: *A mon fils Michel*. Title in FE: *Une Tabatiere à Musique. Valse-Badinage*. — A, I. s. (as a whole): no arpeggiandos. 30 A, u.s. appoggiatura missing. According to Vladimir Sofronitsky, Glazunov maintained that Liadov had unfailingly played this chord as follows:



Variations on a Glinka theme, op. 35 (1894). The theme is Mikhail Glinka's song *Venetian Night*. A: RNB, 449/8. FE: B/L, 1896. Dedication in FE: *Dedie à M^{me} Ludmilla Schestakoff (née Glinka)*. Title in FE: *Variations sur un thème de Glinka*. — Some fragments found in N (written out in full, or only sketched out; in some cases, crossed out) were not incorporated into A. A contains two versions of Var. VII: VIIa and VIIb ('ossia'). A's Var. VIIb = N's Var. V. CW's indication 'Var. XII' is missing both from A and from FE. A bears no dynamic markings (with the exception of *p* at the beginning of the theme and

bar last but five), no agogic indications (excepting those in bars 354, 355, 378, 393, 397, 398). — All metronome markings are given in accordance with A.

24	A	<i>legato</i> missing; the same applies to the rest of the variations.
24 - 36	A, l. s.	slurs missing.
72	A	slurs missing.
96		
171	A	tenuto marks missing.
184	FE, 1.	slurs missing; added in accordance with A.
205	A	slur missing.
231	A	<i>p</i> missing.
245	A	arpeggiando missing.
333-334	A	one-bar slurs.

Three preludes, op. 36 (1895). A: RNB, 449/20. FE: B/L, 1895. Dedication in FE: *A Mlle Alexandra Markoff*. Title in FE: *3 Préludes*. — N contains 17 bars (crossed out) of No. 2.

Four preludes, op. 39 (1895). A (fair copy): missing. N: contained a fragment of No. 1, the whole of No. 2, and 16 bars of No. 3. FE: B/L, 1896. Dedication in FE: *A Monsieur Felix Blumenfeld*. Title in FE: *4 Preludes*.

Etude and three preludes, op. 40 (1897). A: RNB, 449/24. FE: B/L, 1897. Dedication in FE: *A Monsieur Schulz-Evler*. Title in FE: *Etude et trois Préludes*. — In A, the sequence of the three preludes is as follows: in D minor, in C major, in D flat major. N contains fragments of Etude and Prelude in D flat major. V. B. Bertenson's collection of autographs (RNB, 66, album No. 1, folio 122) includes the opening (4 bars, with the tempo indication *Andante*) of Prelude in D minor, dated by the composer ('An. Liadov, 8 Febr. 1897'); in A, the tempo of the D minor prelude is not indicated.

Barcarole, op. 44 (1898). A: RNB, 449/6. FE: B/L, 1898. Dedication in A: *A Madame Barbe Revkovskaya*. Title in FE: *Barcarolle*. — A sketch of this piece is found in N.

1	A	tempo and metronome markings missing.
4-16	A	crescendo-diminuendo hairpins missing.
20	A	<i>cresc.</i> missing.
21	A	<i>dim.</i> missing.
27	FE	f and diminuendo hairpin missing.
40-47	A	dynamic markings missing.
56-58	A, l.s.	tenuto marks missing.

Variations on a Polish folk theme, op. 51 (1901). A: RNB, 449/7. FE: B/L, 1901. Dedication in FE: *A Madame Sophie Poznanska-Rabcevitsch*. Title in FE: *Variations sur un thème populaire polonais*. — Here is 'Var. III' (N only):

Apart from that, N contains some more fragments (crossed out), not incorporated in A. The collection of autographs that belonged to the Maximov family (RNB, 459, album No. 1) includes the opening of Var. IV, with FE expression markings, and with the following inscription: 'An. Liadov, as a keepsake for Maria Konstantinovna Romanovskaya. 1907. 8 March.'

Three pieces, op. 57 (late 1890s–1905). A: missing. FE: B/L, 1906. Title in FE: in Russian and in German — *Drei Stücke*. — N contains some fragments of Prelude and Mazurka (alongside the rough sketches of Etude op. 48 No. 1, published in 1899).

No. 1. *Prelude*. Dedication in FE: *A Mademoiselle Marie Tolcatcheff*. Title in FE: *Prélude*.

No. 2. *Waltz*. Dedication in FE: *A Madame Julie Karpinsky*. Title in FE: *Valse*.

No. 3. *Mazurka*. Dedication in FE: *A Monsieur Alexandre Karpinsky*. Title in FE: *Mazurka*.

Four pieces, op. 64 (1909–10). A: missing. FE: B/L, 1910. Dedication in FE: *Dédicé à N. Korsakewitch*. Title in FE: *Quatre Morceaux*: No. 1. *Grimace*; No. 2. *Ténèbres*; No. 3. *Tentation*; No. 4. *Reminiscence*.

Igor Nikonorovich
Engl.: Valery Yerokhin

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